

THE CLEVELAND MUSEUM OF ART

Public Information Department, 11150 East Blvd., Cleveland, Ohio 44106; 216/421-7340

PRESS RELEASE

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PAPER NOW: BENT, MOLDED, AND MANIPULATED November 5, 1986 - January 4, 1987

Paper is no longer just a passive support for writing, drawing, or printing. In the hands of contemporary artists, paper has become a substance which itself is the work of art. The Cleveland Museum of Art presents an exhibition of 34 works, all completed since 1982, by 21 American artists, showing the artists' ability to move beyond an initial fascination with the medium to use it to express intellectual and emotional concerns. Paper Now: Bent, Molded, and Manipulated, the major exhibition at the Museum during the 1986 winter holiday season, will be on view in the Upper Special Exhibition Gallery from November 5, 1986, through January 4, 1987.

Paper Now was organized by Jane Glaubinger, Associate Curator in the Museum's Department of Prints and Drawings, who has traveled across the United States for the last two years to do research and to select artists and works to exhibit. The exhibition brings to Cleveland the brightly-colored jazzy screens that Glenn Brill made by weaving layers of lithographed and painted strips of paper; Barton Lidicé Beneš's witty reliefs of folded and shredded paper currencies; and master papermaker Donald Farnsworth's pictures that merge Japanese techniques and antique Oriental calligraphy with lithographs of Western architectural details. Geological and natural forms inspired the beautifully colored works of Nance O'Banion and Claire van Vliet as well as the contemplative mixed-media sculpture of Cleveland-trained Winifred Lutz. Michelle Stuart, recipient of three National Endowment for the Arts grants and

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a Guggenheim Fellowship, alludes to traditional uses of paper in "Book of the Library Near Zagora" and "Lotus Legend," incorporating the symbols as well as the soil from sites of ancient civilizations.

Several of the artists have created works of impressive scale. Carolyn Greenwald's sixty-foot-long "River Cranes," constructed of handmade paper, lace paper, silver paper, silk thread, and mica dust, will be suspended from the ceiling. A triptych by Suzanne Anker, entitled "Requiem for the Poet: Vessel, Medusa, Timekeeper," measures eleven feet across and exemplifies her skill at casting paper pulp; the imagery includes seashells and other natural forms. Pat Warner's interest in primitive cultures and architecture is reflected in "Ceremonial Barrier," a sculpture twelve feet long and over seven feet high.

A catalogue for the exhibition, written by Jane Glaubinger, includes a history of the paper movement over the past fifteen years, a biographical sketch and essay about each artist, and twenty color reproductions; it will be available at the Museum Bookstore.

Enclosed is a full schedule of lectures, audio-visual programs, and gallery talks offered free at the Museum throughout the exhibition. Paper Now: Bent, Molded, and Manipulated is made possible by generous grants from American Greetings Corporation, from Morris and Maxeen Stone, and from the members of The Director's Circle of The Cleveland Museum of Art.

Admission to the exhibition and to all programs is free.

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For additional information, photographs, or color slides, please contact the Public Information Office, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106; 216/421-7340.